

**Rupert Bond**

# **Chaconne**

*A possible Slow Movement  
for Brandenburg Concerto No 3*

Why Bach omitted a slow, second movement in his Brandenburg Concerto No 3 in G is not known. Usually a short cadenza is played, often by the principal violinist, violist or continuo player. Sometimes a slow movement from another of Bach's works is inserted.

Here is a small offering suggesting a solution to this unsolvable riddle, written in the relative minor of the home key. It has no programme.

It was originally written as a compositional exercise in Christchurch, New Zealand in 2006, and had an amateur performance there with the Christchurch Camerata. Since then it has undergone various minor revisions.

It is suggested that the given tempo, phrasing and bowing is adhered to. There is no need to apply authentic Baroque performance practice. Nor is there a requirement for a keyboard continuo player.

There is an optional solo passage, as indicated in the score and parts, where single string players can be used.

*Duration: c.4 minutes*

*Instrumentation: Strings (any number)*

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# CHACONNE

There is an optional solo passage bars 19-27

*A possible Slow Movement for  
Brandenburg Concerto No 3*

1

**Adagio**

♩ = 60

Rupert Bond

Violin I

Violin II

Viola

Violoncello

Contrabass

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

**A**

solo (opt.)

Musical score for measures 17-21. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 starts with a treble clef for Vln. I and II, and a bass clef for Vla., Vc., and Cb. Dynamics include *f*, *mf*, and *p*. The instruction "solo (opt.)" is written above the Vln. I and Vc. staves in measures 18 and 19. Slurs and accents are used throughout the passage.

Musical score for measures 22-26. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 22 starts with a treble clef for Vln. I and II, and a bass clef for Vla., Vc., and Cb. Dynamics include *mf*, *p*, and *mf*. The instruction "solo (opt.)" is written above the Vln. I and Vc. staves in measure 23. Slurs and accents are used throughout the passage.

Musical score for measures 27-31. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 27 starts with a treble clef for Vln. I and II, and a bass clef for Vla., Vc., and Cb. Dynamics include *p*, *mf*, and *p*. The instruction "tutti" is written above the Vln. I and Vc. staves in measure 28. The instruction "pizz." is written above the Cb. staff in measure 28. Slurs and accents are used throughout the passage.

32

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*

Detailed description: This system contains measures 32 through 35. The key signature is one sharp (F#). Vln. I is mostly silent. Vln. II plays a rhythmic pattern of eighth notes, starting with a dynamic of *mf*. Vla. plays a similar eighth-note pattern. Vc. plays a bass line with some rests. Cb. plays a rhythmic pattern of eighth notes, also starting with a dynamic of *mf*. There are hairpins indicating dynamics across the measures.

36

**B**

tutti

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*pp*  
*pp*  
pizz.

Detailed description: This system contains measures 36 through 39. A section marker **B** is placed above measure 36. The dynamic *tutti* is written above the Vln. I staff. Vln. I starts with a dynamic of *p*. Vln. II plays a rhythmic pattern with a dynamic of *pp*. Vla. plays a pattern of eighth notes with a dynamic of *pp*. Vc. plays a pattern of eighth notes with a dynamic of *pp*. Cb. plays a rhythmic pattern with a dynamic of *pp*. In measure 38, the Vc. part is marked *pizz.* (pizzicato). There are hairpins indicating dynamics across the measures.

40

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 40 through 43. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vla. plays a pattern of eighth notes. Vc. and Cb. play a bass line with some rests. There are hairpins indicating dynamics across the measures.

44

Vln. I *p* *pp* *p*

Vln. II *p* *pp* *p*

Vla. *p* *mp*

Vc. *arco* *arco pp* *p*

Cb. *pp* *p*

49

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f* *f*

Vc. *mf* *f*

Cb. *mf* *f*

54

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**C**

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

**D** *mf*  
A tempo  
♩ = 60

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *f* *ff*

*f* *f* *ff*

*f* *f* *ff*

*f* *f* *ff*

*f* *f* *ff*

*f* *f* *ff*

rit. .

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

connecting bars to  
the 3rd movement

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rit.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

**Più Adagio**  
solo ad lib

Segue to 3rd mm